

الملخص

إن ظاهرة التمييز الاجتماعي بين الرجل والمرأة باعتبارهما جنسين متوافقين إنسانياً ومتباينين بيولوجياً في المجتمعات الشرقية ، والمجتمع العراقي تحديداً هي ظاهرة قديمة قدم البناء الاجتماعي ذاته ، وتفرز طبيعة هذه الظاهرة في مجتمعنا الكثير من المعطيات التي تكشف التوتر الواضح ، الذي يغلب على هذه الظاهرة او العلاقة لأسباب وعوامل متداخلة ومتشعبة ناتجة عن ثقافة اجتماعية منحازة يغذيها المجتمع وفي وقت مبكر للرجل . تركت أثراً في نفس الكاتب في تشخيص دور المرأة في النص المسرحي العراقي وما شكلته المشكلة الاجتماعية والقضية السياسية على واقع النص .

وقد سعت الباحثة الى دراسة وتحليل بعض النصوص العراقية من جانب تاريخي فني ، و رصد دور المرأة وفق حالات التباين و الاختلاف في مستويات البنية الدرامية في النص ، و لما تتميز به من حضور ، و اختارت الباحثة فترة نهاية الخمسينات على اعتبار انها مرحلة تأسيسية للدرامة العراقية .

وقد تضمن البحث أربعة فصول حيث تناول الفصل الأول "الإطار المنهجي" وفيه هدف البحث المتمثل في التعرف على افاق التطور الفني لشخصية المرأة الدرامية في النص المسرحي العراقي على المستويات التالية: الحكاية ، الفكرة ، الشخصيات .

فيما يتناول الفصل الثاني "الإطار النظري" الذي جاء في ثلاثة مباحث:

المبحث الأول : جدلية العلاقة بين المرأة والمجتمعتأريخ وتطور.

و المبحث الثاني : التطور الفني لشخصية المرأة في المسرحين العالمي والعربي.

أما المبحث الثالث : التطور الفني لشخصية المرأة في المسرح العراقي .

وقد خصصت الباحثة الفصل الثالث لإجراءات البحث و التي تضمنت إعدادها مجتمع البحث و من خلال استمارة الخبراء ، في تحليل العينات حيث تم اختيار خمسة نصوص مسرحية من مجتمع البحث لغرض تحليلها . أما الفصل الرابع , فقد تناول النتائج والاستنتاجات والتوصيات وقائمة المصادر و المراجع ، وفي نهاية البحث تم تدوين خلاصة البحث باللغة الانكليزية .

Abstract

The prosperity of civilization based on the interaction of the organic relationship between the poles of society men and women, so this is a substantive interaction and unity can be done to take shape through the cultural and Intellectual and creative and aesthetic of the breadth of perspectives.

However, the followers of this evolution and history of the Iraqi theater to find that this stage was based on the structures of thought based on the vital contributions of women players by the nature of life that women are marginalized women, contributing to reverse the erosion of its role and duties of the house and married life away from the arena of actual field , And for long periods under both types of society men and women bound concepts, and restrictions do not encourage women to play an active role in the construction of civilization, until the appearance of new concepts on the

impact of major transformations of European societies, especially during the era of the Renaissance and the Industrial Revolution, the latest violent upheavals led to the dislocation structures Conceptual ideology, which resulted in the reduced role of the Church in the religious aspects and non-interference in building the foundations of civilization and the new civil cases resulting from these changes results from the most prominent women to enter the arena of life in the aspects of intellectual and scientific and cultural quality of the latest developments, particularly in aspects of the constitutional and legal concepts of democracy and promotion of the sanctity of women's freedom and the human will, as has the Arab peoples under the weight of the constraints and dictates and ideology, and binds specifically at women, particularly in a society like Iraq, the restrictions which have limited the role of women are the same as handcuffed by outdated concepts of the man was not able to be free of them.

Due to the importance of this issue and political changes, social and economic development of society during the period of the fifties and the end of the seventies, and what a pain by the writer in the diagnosis of Iraqi women in the text and what shaped the social problem and the national cause on the reality of the text at the time, the researcher sought to examine the and analysis of some texts of the Iraqi social aspect - myself - to document the technical knowledge and technical development of the personality of women's drama in the texts and Iraqi targets in the light of research, the results were as follows:

1 - story:

A - address some of the writers in the fifties and the social problem of the national cause, which paved the period of the writer to express his position on the issue in the national (realistic, social, political, monetary) and the collection of such features in the formative intellectual goal is to move one stage towards the issue national museum of women (Champion), as in the play (I'm your mother, Shaker).

B - in the sixties the role of the absent person (the hero) which was adopted (Taha Salem) to identify the role of women, since they bear the stamp of personal heritage symbols loaded with popular type of regression characterized by psychological, if not take a goal or a specific ideological position as the protagonist (Infernal rose) .

C - in the seventies and there was no trade-off between personal and other All the female characters in the play (dilapidated), for example, which is characteristic blend together the Aristotelian, epic, popular, a result the central figures balanced popular epic, simple humanitarian.

2 - the idea:

Addressed by a variety of values and ideas of women's social revolutionary model of progressive ideas and carrying a conflict between duty and passion as the protagonist (I'm your mother, Shaker) versus personal (Andromak) of the writer Jean Racine, and some ideas Loaded symbols and popular traditional role of the character in the absence (Champion) and (Hero group) who set about to make an abstract idea of a woman as the protagonist

((Infernal rose)).

3 - Characters:

Figures varied between simple human figures and complex and epic and realism and the traditional and historical (mythical contemporary), was aware of the writer is a foregone conclusion for the unity of suffering and meditation through this suffering.